

NEW PLAYS FOR THE HOLIDAY WEEK

Some Novelties From Last Week

NEW PLAYS OF THE WEEK

Some of Them Were Promised Before.

MONDAY—New York Theatre—Return of Harry Lauder.

Liberty Theatre—Phyllis Neilson-Terry in "Twelfth Night."

Daly's Theatre—"Yosemite," melodrama of Western life, by C. A. Taylor.

Grand Opera House—Chauncey Olcott in "The Heart of Paddy Whack," by Rachel Crothers.

Wallack's Theatre—Mrs. Patrick Campbell in "Pygmalion."

Century Lyceum—"Le Danseur Inconnu," by Tristan Bernard.

Theatre Francaise.

TUESDAY—The Princess Theatre will produce three new dramas.

WEDNESDAY—Park Theatre—"The Garden of Paradise," by Edward Sheldon.

Century Theatre—"Pilate's Daughter," miracle play by Francis L. Kenzel.

Irving Place Theatre—"Als ich noch im Fluegelkleide," comedy by Albert Kohn and Martin Frisch.

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WILDA BENNETT IN "THE ONLY GIRL"

Young Ernest Glendenning gives a delightful performance as the hero of "The Only Girl" at the Hudson Theatre. He is natural, manly and in the scenes that require any emotional expression capable of a depth of feeling which is none the less effective because it happens to be indicated simply and by means of symbols which are little suggestive of the stage. The earnestness and sincerity of his acting make him one of the most interesting of the younger players. His success as the hero of the ultra-fanciful "Prunella" was rather in spite of his physical characteristics than on account of them. He is not especially plastic nor is he poetic in appearance. That he could make this fanciful hero seem the embodiment of grace and romance was due to his excellent control of the means of his art. In an altogether different kind of a part he is again affording the New York public the opportunity to observe the actor's art in its finest estate.

Elele Ferguson told THE SUN reporter the other day that she felt strangely quiet after her scenes in "Yosemite" at the Lyceum Theatre. Just as she did in "The Strange Woman." "It sometimes seems hard for me to realize," she said, "that I have after all been acting. When I was a beginner in emotional roles I used to be perfectly exhausted after a performance. It seemed as if in the effort to make my points that I simply threw all my emotional and physical strength into efforts to make my points. Now that I have mastered the mechanics of my profession, mastered them, that is, so far as one can ever be said to master an art—it takes much less exertion and I find that I am not in the least exhausted physically. But the effect on the audience is much greater now with the slighter expenditure of effort on my part. It seems to me that it is the first understanding of the mechanics of the actor's art to know when to give a little with effect rather than a great deal without the knowledge of the correct way in which to create effects."

Some of the interesting novelties to be seen in the near future are "Watch Your Step," Charles Dillingham's new review, which will be given at the New Amsterdam Theatre toward the end of the first week in December; "The Debutante," with Hazel Dawn in the title role, at the Knickerbocker Theatre on December 5.

George Cohan has abandoned the idea of the play he was writing for William Collier, and there is now no definite plan of acting the piece.

"We have had our experiences with matinees," said Theodore Liebler, Jr., of the Liebler company in speaking of the forthcoming production of the spectacle "The Garden of Paradise," and know how impossible it is to tell how they are going to turn out. The matinee of "The Queen of Heaven," which lasted from 2 o'clock until 7 at the Century Theatre, was played through the preceding day on schedule time. On the other hand, Joseph and His Brethren, which went through like clockwork at the first matinee, lasted for hours at the rehearsal the preceding day. So as Julia Sanderson sings in "The Girl from Utah," you never can tell.

In the course of his busy life Kenneth Douglas, who is the fat comedian, has essayed nearly every branch of dramatic art, and left records of achievements in each. He made his first appearance on the stage in 1893. The following year he sprang to success as Bullock Major in "The New Boy," at Terry's Theatre, and immediately began his long gallery of contributions to the English stage, among them such memorable characterizations as Tom in "One Summer Day," Gilda Disbairt in "The Little Minister," George Lee in "The Marriage of Ann Leake," Lieutenant Seton Roome in "Beauty and the Beast," Lieutenant Alan Bartley in "The Drums of Oude," Colin in "Josephine," Hardina O'Grindle in "The O'Grindles," Freddie Perkins in "Mrs. Dot," Maximilian in "Samsen," Paul Barton in "A Matrimony a Failure," and Richard Beaufort in "Dad." Of course, being a great



GRACE VALENTINE IN "YOSEMITE" BY MOFFETT STUDIO



HELEN FALCONER IN "CHIN-CHIN"

favorite, he is married. His wife is the well known actress Grace Lane.

A new American play by Herman, "The New Shylock," has just scored a success at the famous Manchester Repertory Theatre. This theatre, whose director is Miss A. E. F. Horniman, may be said to rank as the premier literary stage in England, having introduced many plays by Shaw, Galsworthy, Stanley Houghton, Granville Barker, Mansfield, etc. The New Shylock is the first American play ever given at this theatre. It was welcomed by this critical public despite the depression of the war. Arrangements were made for an immediate London production by one of the leading managers. The scene is laid in the ghetto of New York, in which the author lived for over two years as a resident worker at the University Settlement. The part of Simon, the Russian immigrant Jew, was acted by Louis Calvert.

TO BE CHARMING THOUGH FAT

This is the Art of a Newcomer From London.

There are a number of things to be said about "A Pair of Silk Stockings" at the Little Theatre. Among these are the proper appreciation of its charmingly polite performance, its smooth



MISS PHYLLIS NEILSON-TERRY IN "TWELFTH NIGHT"

progress from scene to scene and the delightfully witty language in which its characters speak—a language which is not only funny but in a high degree characteristic of the persons who use it.

All these things may be said but it is also true that the play puts fat actors back on the theatrical map. There is the amusing Kenneth Douglas, who plays the hero and there is Molly Hancley-Clifford, who acts the patient hostess in whose house all the funny things happen. One of the women reporters called on her the other day to ask this amiable actress how it felt to be simultaneously fat and charming.

When she spent two hours outside her dressing room trying to frame it delicately, the reporter hadn't the courage to utter it when face to face with the lady.

Miss Clifford took one look in the mirror and spoke her mind. "The crystal informs me that you want to inquire how I like being fat," she said briefly, "and to that I have but one response: 'It's hell!'"

THE PLAYS THAT LAST

The plays to be seen at the New York theatres are: "It Pays to Advertise" at the Cohan, "Twin Beds" at the Fulton, "The Hawk" at the Shubert, "Life" at the Manhattan Opera House, "On Trial" at the Candler, "The High Cost of Living" at the Thirtieth Street, "Under Cover" at the Cort, "Mr. Wu" at the Maxine Elliott, "The Big Idea" at the Hudson Theatre, "Innocent" at the Blüthner, "Kick In" at the Renbush, "Diplomacy" at the Empire, Phyllis Neilson-Terry at the Liberty Theatre, "The Miracle Man" at the Astor, "The Girl from Utah" at the Lyceum Theatre, "Yosemite" at the Playhouse, "The Phantom Rival" at the Belasco, "Daddy Longlegs" at the Gaiety, "That Sort" at the Harris Theatre, "The Law of the Land" at the Forty-eighth Street Theatre, "A Pair of Silk Stockings" at the Little Theatre, "The Marriage of Ann Leake" at the Knickerbocker Theatre, "The Girl from Utah" at the Booth Theatre.

The musical plays are "Suzi" at the Casino, "Chin-Chin" at the Globe, "Dancing Around" at the Winter Garden, "The Girl from Utah" at the Lyceum Theatre, "Yosemite" at the Playhouse, "The Phantom Rival" at the Belasco, "Daddy Longlegs" at the Gaiety, "That Sort" at the Harris Theatre, "The Law of the Land" at the Forty-eighth Street Theatre, "A Pair of Silk Stockings" at the Little Theatre, "The Marriage of Ann Leake" at the Knickerbocker Theatre, "The Girl from Utah" at the Booth Theatre.

GOOD WORK OF THE H. S. B. F.

Which Is the Hippodrome Employment Society.

New York, home of various unique organizations for the protection of workers, possesses one that few outside its own ranks ever heard of. Yet it probably is without a counterpart in the world. It is an accident and life insurance company, organized and operated by stage folk for the benefit of stage folk. The officers are chorus girls.

Prosperity has blessed the organization despite what would seem an absence of business leadership and, in the face of constant demands upon its treasury, it stands to-day with a fat bank account and a long list of profit earning investments. The dues, upon which it exists, nominally at least, are so small as to be almost negligible, yet the hazardous character of the employment of its members is such that few days pass without some call upon its funds.

The institution in question is the New York Hippodrome Sickness Benefit Fund. Its membership is limited to employees of that big playhouse and those appearing in the spectacle presented there each year. Acting under a charter granted by the State this voluntary federation has successfully done business for nearly seven years, during which it has alleviated much distress. Four physicians are carried on its rolls under a yearly retainer and the moment a member is taken ill or meets with accident medical attendance is provided by the fund without cost to the sufferer. Two trained nurses find steady employment. A cash allowance of \$7 a week is given to the afflicted one so long as he or she is disqualified from working. In event of death a burial fee of \$100 is provided.

nothing. And, in a place like the Hippodrome, where great masses of people are constantly being changed in darkness, and where elephants, camels, horses and other animals are led on and off the stage under similar conditions the opportunity for accidents is numerous. Then, among the army of men and women who sing and dance twice every day and who must come and go regardless of the inclemency of the weather, the danger of severe colds and more serious ailments is not to be overlooked.

The management maintains a hospital and a medical staff on the stage, but this did not meet the imperative requirements of the dancer with tonsillitis undergoing weeks of enforced idleness without income. So the performers and stage crew, realizing that they form a little world of their own quite apart from the rest of the universe, decided upon cooperative action that would meet the situation. The answer was the formation of the Sickness Fund. It received its start when the Hippodrome and the Messrs. Shubert arranged two benefits. With nearly \$10,000 to start off with, the "Happy-dromes," as they call themselves, made rapid progress. Each year a ball or entertainment is given which nets sufficient revenue to meet the current expenses, while the initial fund and revenue from dues piles up in an investment and sinking fund always kept intact.

ONLY A HUSBAND.

Not an Easy Task When the Woman Is Brilliant.

"Being only a husband must be a difficult enough role when a man in real life finds himself married to a clever and brilliant woman. But believe me, it is nothing compared to having such a creature for your stage wife," said Franklin Dyall, who plays the part of Richard Whicshell in Marie Tempest's production of Henry Arthur Jones's comedy, "Mary, Goes First," at the Comedy Theatre.

Mr. Dyall was not in a facetious mood when he said this. Mr. Dyall does know, because as Mr. Whicshell he plays husband to Miss Tempest's own brilliant Mary.

"Nobody ever seems to recognize the fact," continued Mr. Dyall, "that when an actor is cast for a part such as mine he has a task on his hands. It is just as necessary that a husband like Richard Whicshell shall retain his self-respect before the other characters in the play as it is necessary for one similarly situated in real life."

"This entails a sort of acting which I would characterize as subjective objective. In order that I shall not give the people of Winkfield the impression that the clever and resourceful Mary married a nincompoop, which Richard Whicshell decidedly is not, else a woman like Mary would never have accepted him, I must constantly be on the alert subjectively. I must by a thousand and one subtleties of the acting art so ingratiate myself with them directly, and with the audience indirectly, to the end that I shall be voted a gentleman, a sportsman and a right sort of a fellow."

LE THEATRE FRANCAIS

The One on Central Park West Is Meant.

Just how interesting the plans of the French Drama Society are shown by the list of plays announced for presentation of every Monday night of the season. The modern list is of course representative of the work of the contemporary writers and is to be enjoyed in that way. But the Friday afternoon representations should be attended by all who desire an acquaintance with the classic and romantic dramas of the French theatre.

The modern plays to be seen on Monday nights are as follows:

Nov. 20, "Le Vieux Homme," Porto Rico; Dec. 1, "L'Esclavage," Gaston Devore; Dec. 21, "Un Grand Bourgeois," Emile Fabre; Dec. 28, "L'Irresoluble," Edmond Sée; Jan. 4, "L'Escalade," Maurice Donnay; Jan. 11, "Les Femmes de Leontine," Alfred Capus.

The Friday matinee list is as follows:

Nov. 27, "L'Avant-dernier," Emile Augier; Dec. 4, "Le Voyage de M. Perrichon," Labiche; Dec. 18, "La Dame aux Camellias," Dumas; Dec. 25, "Le Chemineau," Jean Richepin; Jan. 1, "Blanchette," Brieux; Jan. 8, "Le Danseur Inconnu," Tristan Bernard; Jan. 15, "Foumle aux Vers," Labiche; and Jan. 22, "L'Abbe Constant," Melhies and Halévy.

THE CHANGES IN THEATRES

Mrs. Patrick Campbell to Move Downtown.

George Tyler is moving Mrs. Patrick Campbell down to Wallack's Theatre, where she will continue the run of this successful play begun at the Park. Whether it is the manager's intention to reach the Montauk in Brooklyn by this gradual process of advancing southward we do not know. It is true that the Gorman Theatre is in Fifteenth Street, but it is no use to try to give "Pygmalion" there since it has already been played in Gorman at the Irving Place. There is a Yiddish playhouse, however, on the Bowery, and if Mr. Tyler wants to break the jump to Brooklyn he might try a version of the work there.

"Things That Count" is to be seen this week at the Standard Theatre. This is the play that has been so highly commended for its moral quality. In addition to that recommendation, it has been successfully acted for months here at the Maxine Elliott and other theatres.

Frank Craven is still in this neighborhood with his funny play, "The Many Cooks," and there should be delight in the community so long as he stays here. This week the play will be acted at the Bronx Opera House.

NOTES OF THE STAGE

Following by the novelty among the theatre managers in advance of every holiday, the audiences which may be gathered at these periods are all that the impresarios seem to consider it worth while to work for. There is a rush to bring in the audience on these occasions. There is now a scramble to